

BALKAN ETHNIC ORCHESTRA

INSPIRATION FROM THE ROOTS

Strezon
S A M P L I N G


MADE FOR
KONTAKT
P L A Y E R

NKS[®]
NATIVE
KONTROL
STANDARD

ABOUT STREZOV SAMPLING

STREZOV SAMPLING © is a division of STREZOV MUSIC PRODUCTIONS LTD – a company created by George Strezov – orchestrator, composer and orchestra/choir contractor in Sofia, Bulgaria.

We have been sampling since December 2012 when we started out with Storm Choir 1 and throughout that time we learned and incorporated a lot into our products. Our team is passionate about sample libraries because at the end we are the first customers of the products – we are composers and arrangers working around the world. Our headquarters are based in Sofia, Bulgaria where we record the fantastic musicians and singers that breathe life into the tiny .wav samples that we later include into Kontakt.

DISCLAIMER / PHILOSOPHY

We would like to note that, in our pursuit for more lively and natural samples, we tend to avoid a few things that are considered commonplace. We used some tuning inside Kontakt and manually edited all single tones in the instrument trying to make it as balanced as possible. However our **main goal** is to keep the depth of the instrument dynamics. We embrace candid, lively samples that include some natural imperfections.

A MESSAGE FROM GEORGE STREZOV

Thank you for purchasing BALKAN ETHNIC ORCHESTRA!

As you could probably imagine, recording this library was both very fun and just a tiny bit annoying. So far in our small company history we have had two products that were extremely hard to record – the children choir “Arva” and the ethnic instruments within “Balkan”. It is not easy to capture the emotion and “vibe” of one ethnic musician his/her instrument. First of all, you have problems with timbre changes between different regions and there's the issue with intonation – which is mostly due to the fact those instruments are not as refined as, say, a classical violin.

*I personally collected ethnic instruments (like the large cowbells, called “chan” or the Bulgarian zourna and duduks) for quite a while now – almost two years! We have started recording at around that time – and painfully went from instrument to instrument in order to make a library that is as authentic and as **playable** as possible. All instruments are recorded in **Sofia Session Studio** – and the acoustics of this large space really embrace each of them.*

After buying Balkan Ethnic Orchestra you will have quite a few instruments at your fingertips – and we tried to make sure that most of them are so far unheard of and do not have any representation on the market. Again, as composers ourselves I have to stress out that the reason we go forward is at the first place to create instruments that will inspire us to write new music and to push new boundaries.

I sincerely hope that you'll have as much fun with Balkan as we continue to do. Enjoy!

*Kindest regards,
George*

Balkan Ethnic Orchestra is the first sample library focused on ethnic Balkan instruments – from traditional balkan band instruments to ethnic violins, voices, percussion and sound designed pads. We regard Balkan as a tool that could compliment every style – from pop music to fantasy soundtracks!

ABOUT BALKAN ETHNIC ORCHESTRA

This library is comprised of five different segments that to us represent Balkan music. First you have the **Band** category, which features different brass instruments, double bass, guitar and accordion. When most people think about “balkan” music, they usually think of the sound used within the music of Goran Bregović or Bulgaria's brass band from “Berkovitsa”. We created all patches with a specific playability style in mind – you can read more about it in the next pages.

Afterwards you have the **Choir** category. The choral sound is the same as the one we captured in Rhodope 2, the only difference being the number of singers. Balkan's choir is comprised of four wonderful singers, who sung the same content as the one featured in Rhodope 2. We decided to do this for a number of reasons – first, when you have ethnic instrumental music (even when it's balkan band music) you usually have a small amount of singers – from a soloist to three or four singers. Second, you can use these choral patches to compliment Rhodope 2 – because the quartet gives a lot of definition to each syllable or legato vowel – you can hear each singer, compared to hearing a large choir in our choral-only product. Think of this as having a violin section and having first chairs on top.

Next in line is the **Ethnic** category. Here we really tried to give you as much variation as possible – we have woodwinds instruments, voice, stringed instruments and plucked strings. You will hear unsampled before instruments like the Bulgarian *gadulka* (both solo and in an ensemble); you can also enjoy the Macedonian *kemane*, the Bulgarian *kaba gaida* from the Rhodope mountains and the plucked sound of the *tamboura*. Each of those instruments have a very specific sound and were recorded in a way that will allow for as much realism as possible.

The **Pads** are sound-designed instruments that aim to create specific atmospheres. All of them have unique names which we think represent their sound in the best possible way.

The last category is **Percussion** which has also some really unique instruments like the large bells (“chans”), as well as multiple “tarambukas” (Bulgarian version of the darbuka). They feature our X3M engine which allows you to further customize the samples and make them even more special. You can read more information about it below.

GENERAL OVERVIEW

“Balkan Ethnic Orchestra” was recorded in Sofia Session Studio with multiple microphones which were later summed into two microphone positions – Close and Hall.

The “Hall” position is a mixture between the traditional LCR Decca Tree and two wide outriggers placed on the studio balcony.



You have the option to Solo, Mute and Purge (*button ON/OFF on top of the volume slider*) each of the microphone positions. Some of the instruments have true legato which can be turned on and off, also polyphonic true legato (which can be turned on/off via the “Overlap” button).

You can also disable all releases and add convolution reverb on top of the samples.

By default (*marked “Def.”*) all instruments are linked to your default Kontakt output – but you also have the option to adjust the patch outputs and mix both microphone positions in your DAW of choice built-in mixer.

Lastly, the panning at the bottom right corner can be used to tweak the close microphone position in case you want to place just your close either to the left or to the right.

We try to keep our instruments really simple and to the point so that you don't waste your time tweaking tons of knobs and sliders.

PART 1: BAND

The “Band” category of the library is made by four instrument types – the band itself (*for instance the accordion, euphonium, flugelhorn, etc.*), double bass, guitar and trumpet legato.

Each of those patche “types” has different playability and we created them in a way that allows for as much realism as possible.

Some of the patches have pre-recorded phrases available.



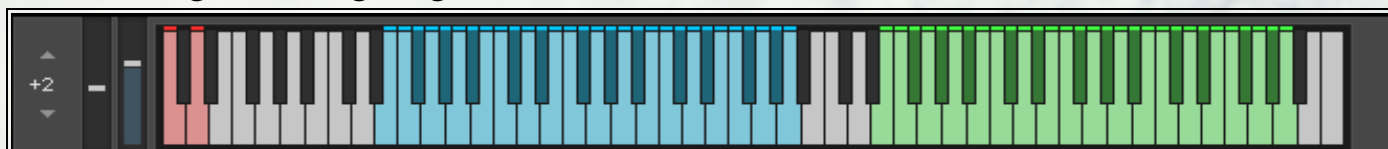
Usually in Balkan band music the backbone of the “orchestra” are the trombones, euphoniums, flugelhorns – it varies from orchestra to orchestra. Each of those patches (also including the “Gypsy Accordion”) have been recorded like this: **sustains in multiple dynamics** (controllable via modwheel CC#1), **staccatos in multiple dynamics** (controllable via velocity) and **ornamented staccatos in multiple dynamics** (also controllable via velocity). It is really easy to explain the specifics of those instruments because all of them were recorded in the same way within their natural range.



By default each patch opens in “sustain” mode, which is controlled by the first keyswitch – the note “C” at the bottom, marked with red on Kontakt's keyboard.

All sustain notes, with the exception of the accordion, are recorded in three dynamic layers **which are controlled by modwheel (CC#1)**.

When you press the second keyswitch it changes the playability to “staccato” and adds additional keys (marked in green) at the top range of the instrument. These are the ornamented staccato notes. Usually Balkan brass bands are not as articulate as orchestral ensembles so the backing harmony stabs are always performed with a slight feeling of grace notes.



> Above: view of the “Gypsy Trombone 2” keyboard range with “Staccato” turned on.

The “Double Bass” patch is a pizzicato upright bass, recorded in two dynamic layers. The playable zone is the one market in light blue at the left of the instrument range.

“E4” (the E above middle C) triggers bass slaps.

The green keys at the top of the range are bass glissandi going up or down (triggered by velocity).



The “Gypsy Guitar” has four playable ranges – single notes (marked in light blue), major chords (marked in light green), minor chords (marked in green) and diminished chords (marked in yellow) – the most common chord types in Balkan music.

All these are recorded in multiple round-robins within two dynamic layers, controllable via velocity.

The “Gypsy Trumpet Leg” is a playable monophonic instrument recorded with a specific typical ornamented legato intervals and ornamented sustains. You can turn off the ornamented legato intervals by clicking on the legato ON/OFF button – have in mind that this will also let you play polyphonically!

The “Gypsy Accordion” is a polyphonic instrument with both right-hand keyboard (blue keys) and left-hand bass tones (green keys). As mentioned above the sustain has only one dynamic and it can be controlled with the velocity. In “staccato” mode triggered by the second keyswitch the instrument has two dynamics. The blue keyboard section can play not only normal staccato, but also ornamented one, triggered by higher velocity.

The “Gypsy Euphonium” is a low range brass instrument. In “staccato” mode triggered by the second keyswitch, a second (green) layer will appear. The bottom blue keys play the normal staccato and the top green keys play the ornamented staccato.

The “Gypsy Flugelhorn” is a high range brass instrument. When loading the patch you will see two main layers. The lower (green) one plays pre-recorded phrases and the top (blue) one plays sustains. In “staccato” mode triggered by the second keyswitch, a new green layer will appear on the top part of the keyboard. The blue layer plays normal staccatos and the top green layer plays ornamented staccatos. Have in mind that in “staccato” mode you can still play the phrases in the lower green layer.

The “Gypsy Trombone 1” is a low-middle range brass instrument. In “staccato” mode triggered by the second keyswitch, a second (green) layer will appear. The bottom blue keys play the normal staccato and the top green keys play the ornamented staccato.

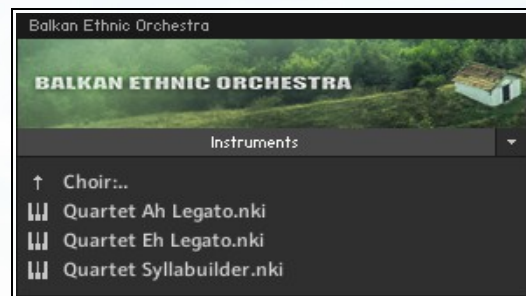
The “Gypsy Trombone 2” is a low-middle range brass instrument. Unlike the “Gypsy Trombone 1”, this one has a faster vibrato in the sustain and the range is moved with a whole tone up. In “staccato” mode triggered by the second keyswitch, it's pretty much the same principle as in the first trombone - the bottom blue keys layer plays the normal staccato and the top green keys layer plays the ornamented staccato.

The “Gypsy Trumpet” is a high range brass instrument. When loading the patch you will find two main layers. The lower green one plays pre-recorded phrases and the top blue one plays sustains. In “staccato” mode triggered by the second keyswitch, a new green layer will appear on the top part of the keyboard. The blue layer plays normal staccatos and the top green layer plays ornamented staccatos. Have in mind that in “staccato” mode you can still play the phrases in the lower green layer.

The “Gypsy Tuba” is the lowest brass instrument recorded in two dynamics. In “staccato” mode triggered by the second keyswitch, a second (green) layer will appear. The bottom blue keys play the normal staccato and the top green keys play the ornamented staccato.

PART 2: CHOIR

The choral quartet of “Balkan Ethnic Orchestra” was recorded in three main patches – true polyphonic Ah & Eh legato, as well as the powerful Syllabuilder patch, based on Syllabuilder Engine v3.0.



TRUE LEGATO PATCHES

In addition to the Agile Legato (explained below) Balkan's Choral quartet again also features polyphonic true legato patches (Ah and Eh), which gives you tons of flexibility when it comes to writing legato lines.

The buttons to the right allow you to turn legato on and off, to remove overlapping notes (**great for monophonic melodic lines**), to turn of releases and tweak the external reverb.

SYLLABUILDER ENGINE 3

When it comes to virtual choirs there are basically two approaches: Phrasebuilding (StormChoir, Freyja/Arva/Wotan series) and Wordbuilding (our now discontinued Rhodope 1 library).



The choir within Balkan Ethnic Orchestra combines the simplicity and sample recording of phrasebuilding with the advanced editing functions of wordbuilding. This allows you to have amazing sounding results within seconds, but also to build and create new sample content with only few mouse-clicks.

Create complete choral patterns inside the GUI or connect different syllables and morph them to add motion to your choir arrangements. Save and Load complete lyric presets to quickly get yourself into the actual composition or enhance your setup with predefined quick words. All samples have their natural attacks included.

However if you want to tighten them up the Syllabuilder Engine allows you to set custom attack, release, volume and offset values for each field independently. Something first introduced by WOTAN Male Choir.

Write Words

To 'write' a few words quickly choose an empty position on the dashboard and click on any syllable in the list to the left.

The editor will automatically switch to the next empty position, so you can repeat the above procedure as many times as you want.

If you want to 'write' a few Staccato words quickly choose an empty position on the dashboard and hold down SHIFT key on your keyboard while clicking on any syllable in the list to the left.

SHIFT + LMB shortcut is only available when an empty position is selected.

Edit Words

To edit words (syllables), you must first select one of the available positions on the dashboard.

Any changes made from now on will be applied to the current selection until you select another position.

You can tweak all the settings like Attack, Release, Volume, Offset or even change the syllable itself.

Syllable Options

Use the 'Sustain / Staccato' switch to change the articulation on the go.

Use Attack, Release, Start Offset and Volume to set the syllable according to your preferences or to adjust the transition in combination with Connect and Morph modes.

Legato

Click on any button to the right of the Legato sign to change the legato duration for the selected syllable (used only at the beginning of a new note/chord).

If no selection is made the legato is switched off.

Connect Mode

To connect multiple syllables click on the circle between the syllables. Then you can play them with a single note/chord on the keyboard.

In this mode you can use the Rhythm Controls to adjust the specific length each syllable will be held for before jumping to the next in the sequence.

Rhythm (connect mode)

Click on any note to the right of the Rhythm sign to change the duration of the selected syllable in connect mode.

This will help you to create various choral patterns and to sync the lyrics to the dynamic of your project.

Morph Mode

Morph mode on the other hand allows you to crossfade between different syllables, thus creating new words!

To morph two (or more) syllables click twice on the circle between them until you see the crossed button.

Rhythm (morph mode)

To control the morph between two (or more) syllables use their Rhythm options.

The Rhythm of the first syllable control the timing when the first morph will start.

The Rhythm of the second (third, etc.) syllable controls the duration of the morph between the syllable and the previous one in the sequence.

Words Keyswitches

If you want to use a word (or a phrase) more than once in your track, you don't need to type it twice.

Just attach it to a keyswitch.

To do this, simply select its sequential number (counting from 1) using the corresponding knob in the upper left corner.

It will be easier to press the word keyswitch from your keyboard first if you don't want to count the words that you have written.

The corresponding knob in the upper left corner will turn yellow.

By dragging the keyswitch knob you will see the gray note (below the syllables in the dashboard) jump between words, showing you which word is currently selected.

New, Load, Save, Ins, Del

Make sure you use the “Save”, “Load”, “New”, “Insert” and “Delete” buttons on the interface – they will save you a lot of time and those can also help you create your own lyric templates!

Insert / Delete Shortcuts

You can quickly Insert or Delete syllables in the dashboard using keyboard modifiers while clicking on any of the available positions.

CTRL + LMB = Delete syllable

ALT + LMB = Insert syllable

Agile Legato

In Hold Last Syllable mode (assigned to Sustain pedal by default) the transitions between notes are handled by our new Agile Legato.

It is fully polyphonic and it is equally useful for both solo melodies and harmonic content.

You can switch the Agile Legato off for compatibility with your older projects or other choir libraries.

Hold Last Syllable / Word

If you wish to hold the last syllable in a word for a series of notes, use the sustain pedal! (or assign a controller yourself by using the MIDI learn function in the Options tab)

If you wish to hold the last word for a series of notes, press and hold the dynamic keyswitch F1 (yellow).

Overlapping notes

Feel free to use the polyphonic legato – when the “Overlapping Notes” is switched ON you can have one voice holding a pedal “Tul” syllable (for instance), while the other voices are still progressing throughout the lyrics.

Auto Reset to last KS

If switched ON the sequence will automatically reset to the last used word keyswitch if you pause more than 20 ms.

You can progress throughout the lyrics by successfully connecting the notes/chords in legato mode or by using a word keyswitch.

Quick Words Browser

Use the button in the upper right corner to open the “Quick Words” browser.

Click on any word in the browser and then use the dashboard to select an insert position.

Be careful - if there are too many words on the dashboard, a few syllables at the end may be lost.

Delete Presets (QWB)

There are two types of presets in the browser: factory (gray) and user presets (white).

User presets can be deleted if you don't need them anymore.

Just click on a preset and use the “X” sign on the right to delete it.

Save Words (QWB)

You can save separate words for later use with “Quick Words” browser.

To do this click on “Quick Save” button and then pick a word from the dashboard by clicking on any of its syllables.

Refresh QWB

Every time you open the “Quick Words” browser (or use “Quick Save” button) it will refresh the presets from the disk.

If you have more than one instance of the library in your project you can even transfer words between them without reloading the library or your project.

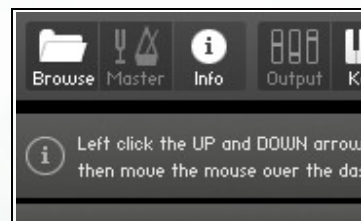
Just save the word in presets using “Quick Save” button and then simply reopen the browser (close and open) in the other instance.

KONTAKT Info Pane

If you get stuck with the interface, open the KONTAKT Info Pane.

Move your mouse over a GUI element and the Info Pane will show you a brief explanation.

This will help you get familiar with the library's interface.



COMPATIBILITY

Version 3 of the Syllabuilder engine now features compatibility among all of our choirs included in the Next Generation Choir Series meaning you can exchange lyrics and presets, thus saving an incredible amount of time. Create complete choral patterns inside the GUI or connect different syllables and morph them to add motion to your choir arrangements.

Save and Load complete lyric presets to quickly get yourself into the actual composition or enhance your setup with predefined quick words. All samples have their natural attacks included.

However if you want to tighten them up the Syllabuilder Engine allows you to set custom attack, release, volume and offset values for each field independently. Something completely new and **greatly missed** in all phrasebuilding choir libraries.

PART 3: ETHNIC

Most of the instruments that we recorded for Balkan Ethnic Orchestra are part of the so-called 'ethnic orchestra' in Bulgaria – the stringed *gadulka*, from the violin family, the plucked *tamboura*, from the guitar family, the woodwinds *kaval* and *gaida*. We have also explored new and unique sounds like the Bulgarian shepherd's *duduk* (both high and low), Macedonian *kemane*, two authentic violins – one played with lots of ornaments, similar to how a *gadulka* would sound, and one that aims to remind us of the romantic gypsy style of playing. Again, all patches have different articulations and ornaments recorded in a way that gives you the playability of these ethnic timbres. In most patches of the ethnic section you can find the “Legato” and “Overlap” buttons available. When switched on, the “Overlap” button will allow you to play polyphonic legato.

The “Bulgarian Duduk High” is a high range woodwind monophonic instrument with just one layer. The dynamic can be controlled with the modwheel. You can turn off the legato by clicking on the legato ON/OFF button. Turning off the legato will also let you play the instrument polyphonically.

The “Bulgarian Duduk Low” is a middle range woodwind monophonic instrument with two dynamic layers. Dynamics are controlled with the modwheel - the lower dynamic plays normal sustains and the higher dynamic allows you to start each sustain with a strong accent (with the “legato” mode “on” only the first tone will be accented as long as you play a legato phrase). You can turn off the legato intervals by clicking on the legato ON/OFF button. Turning off the legato will also let you play the instrument polyphonically.



The “Duduk Alto” is a middle range woodwind monophonic instrument with just one layer. The dynamic can be controlled with the modwheel. You can turn off the legato by clicking on the legato ON/OFF button. Turning off the legato will also let you play the instrument polyphonically.

The “Duduk Bass” is a low range woodwind monophonic instrument with two dynamic layers. On the left side of the keyboard you will also find a green layer with pre-recorded phrases. Dynamics are controlled with the modwheel - the lower dynamic plays normal sustains and the higher dynamic allows you to start each sustain with an ornamented accent (with the “legato” mode “on” only the first tone will be accented as long as you play a legato phrase). You can turn off the legato intervals by clicking on the legato ON/OFF button. Turning off the legato will also let you play the instrument polyphonically.

The “Duduk Tenor” is a middle range woodwind monophonic instrument with two dynamic layers. Very similar to the “Duduk Bass” patch you may see a green layer with pre-recorded phrases on the left. Pretty much everything else functions in the same way as in “Duduk Bass”.



The “Gadulka Ens Leg & Grooves” is an ensemble string patch with 3 gadulkas recorded. The blue layer plays normal sustains with polyphonic legato intervals, when the “Overlap” mode is turned on. The green layer plays grooves. There are three types of grooves and you can easily change them with the yellow keyswitches on the left of the groove section. The second red keyswitch changes

the sustains from the blue layer into glides. Again, there are two dynamic layers, controlled with the modwheel.

The “Gadulka Ens Shorts” is an ensemble string patch with 3 gadulkas recorded. The blue layer plays staccatos. The lower green layer lets you play different types of sustained clusters. And the top green layer allows you to play risers and downers. There is also a “pizzicato” mode, triggered by the second keyswitch and “tenuto” mode triggered by the third keyswitch. All dynamics are controlled with velocity.



The “Gadulka Solo Leg & Grooves” is a monophonic string patch with just one performer. Almost everything functions in the same way as in the “Gadulka Ens Leg & Grooves” patch, with a few additions. There's a third keyswitch that triggers an ornamented sustain and a fourth keyswitch that triggers a tremolo. Turning off the “Legato” from the legato ON/OFF button will let you play polyphonically the different types of sustains.

The “Gadulka Solo Shorts” is a string patch with 1 solo gadulka recorded. Almost everything functions in the same way as in the “Gadulka Ens Shorts”. This patch doesn't contain any clusters and effects as in the ensemble shorts patch.



The “Gaida” is a woodwind solo instrument with one dynamic. There are three layers. The top blue layer plays normal sustains and legato intervals. The middle green layer plays the *ruchilo* (low bass drones). And the lower green layer plays pre-recorded phrases, perfect for starting a melody. You can turn off the “Legato” from the ON/OFF legato button –

have in mind that the instrument will keep playing as monophonic.

The “Gypsy Clarinet” is a woodwind solo instrument with two dynamics controlled with the modwheel. You can turn off the “Legato” from the ON/OFF legato button – this will also let you to play the sustains polyphonically.

The “Gypsy Romantic Violin” is a string solo instrument with fast emotional vibrato and two dynamics controlled with the modwheel. You can turn off the “Legato” from the ON/OFF legato button – this will also let you to play the sustains polyphonically.

The “Gypsy Violin” is a string solo instrument with a more different type of “chaotic” vibrato trillers and two dynamics controlled with the modwheel. Unlike the “Gypsy Romantic Violin” this one has a second (green) key layer with pre-recorded phrases. You can turn off the “Legato” from the ON/OFF legato button – this will also let you to play the trillers polyphonically.

The “Gypsy Voice” is a solo singer with one dynamic controlled with the modwheel. You can turn off the “Legato” from the ON/OFF legato button – this will also let you to play the sustains polyphonically. There is also a second (green) layer with pre-recorded phrases.



The “Kaval 1” is a solo woodwind instrument with dynamic layer controlled with the modwheel and 2 types of playing – normal sustains and ornamented sustains triggered by velocity. Apart from the main sustains there are two more layers. The lower green layer plays effects and the top green layer plays pre-recorded phrases. You can turn off the

“Legato” from the ON/OFF legato button – this will also let you to play the sustains polyphonically.

The “Kaval 2” is a solo woodwind instrument with 1 dynamic layer controlled with the modwheel and 2 types of playing – normal sustains and ornamented sustains triggered by velocity. Almost everything works in the same way as in “Kaval 1”. The difference is in the instrument itself and the different timbre.

The “Macedonian Kemane” is a solo string instrument very similar to a violin. The sustains have one dynamic controlled with modwheel and the “staccatos” triggered by the second keyswitch have two dynamics. You can turn off the “Legato” from the ON/OFF legato button – this will allow you to play the sustains polyphonically.

The “Tamboura Chords” is a string instrument similar to a mandolin. There are two main layers both playing perfect fifth intervals. The lower blue layer lets you play short chords and the top green layer lets you play sustained longer chords. Dynamics are controlled by velocity.

The “Tamboura” is a string instrument similar to a mandolin. Unlike the “Tamboura Chords” this one has only one layer with three modes of playing. The first mode (switched by default as you open the patch) is sustained long tones with true legato intervals perfect for constructing melodies. The second mode, triggered by the second keyswitch allows you to play tremolo and the third mode, triggered by the third keyswitch lets you play short notes. Dynamics are controlled by velocity.



you play overblown high-pitched sustains. There are also two other modes triggered with keyswitches. The second mode is flutter and the third more – staccato. These two modes exclude the very high pitched tones, but you'll still be able to play the pre-recorded phrases.

The “Zournal” is a solo woodwind high-pitched instrument. The main blue layer has two dynamics controlled with the modwheel. The first dynamic plays normal sustains and the second dynamic plays ornamented vibrato sustains. There are two more layers – the lower green layer allows you to play pre-recorded phrases and the top green layer lets

PART 4: PADS

This fourth category has only one patch in it, but inside you will find multiple different pads created mostly with instruments from the library and perfectly fitting the style of each of the other categories. Inside the patch you will find two sections of pads:

1. Futuristic – with more electronic approach and more of a dark ambient feel. Including:

- Balkan Runner
- Sunrise
- Space Voices
- Remnants of the Earth
- Water Transmission
- Station X
- Nano-flies
- Primordial Being
- Infested!
- Telekinetic Engine
- Solar
- Alien Samodiva
- Whispers From Space

2. Fantasy – with less electronic and more ethnic feel to it.

All the pads are expanded to the full range of the keyboard which allows you to use them with different timbres and ranges. Including:

- Ancient Woods
- Tzar
- Battle Burial Grounds
- Ceremony
- Caves of Magic
- The Lair
- Vantage Point
- Kuker Shaman
- Magic of the Woods
- Old Chapel
- Patriarch
- Distant Storm
- Khan of the Tribes
- Village Witches
- Prayer
- Byzantine Army
- The Mountain
- Astral
- Hunter
- Golden Apple
- Sand People
- Anvil From Hell
- Anvil From Hell 2

PART 5: PERCUSSION

This fifth category consists of just one patch that is using the X3M engine. The concept behind the engine is quite simple – it is made of 12 zones that you assign different patches to. After making the template of your choosing just plug in and play – nothing else needed!



When you load up the “Percussion” patch you automatically load all samples inside your “Samples” directory. However, the instruments are built in such a way that actually keeps all samples purged, unless you load them up in a zone. This means that not only you have a single patch with all types of percussion you might need, you also have a patch that is optimized and does not hurt your RAM!

How does it work? When you open the patch the main setting you need are displayed here:



You have 6 zones displayed on this page (you can use the arrow to change between pages) and you have several controls:

Pitch knob – allows you to adjust the pitch of the samples. Really useful to load a single instrument two times and then change the pitch of one of the zones. For instance – load up “Beater” on zones 1 and 2, then decrease the pitch of zone 2 all the way to the left. And now you have even thicker sound of a beater – be sure to turn on your sub speaker for even more awesomeness!

Transient controls – transient attack and sustain work like a compressor; the attack amps up the beginning of the wave file, while the sustain can increase or decrease the sample tail. These are just PERFECT for getting even punchier sound!



When you click on the zone names (ZONE 1, ZONE 2, etc...) you get a new page with the individual zone settings (as displayed above). You have a couple of main categories: **Tupan, Single Chan, Multiple Chans, Klepalo, Tarambuka, Balkan Band.**

How do I load instruments?



Click on any zone (marked Z-1, Z-2, Z-3, ..., Z-12 above) and then navigate through the list of categories; choose a sample that works well for you and then click the “X” button at the top right corner of the detailed settings. There are two additional buttons at the bottom – DISCARD (reverts all changes that you have made to the default values) and CLEAR (removes all samples and settings from the zone).

All 12 zones are marked with different colours to allow for easier playability. Not only that – when you edit the zones **the colour of the edited zone will change to white.** We did this to avoid confusion and to give you clear view of what you are currently editing.

You also have EQ control (three knobs for high, mid and low frequencies) and individual volume control for the current zone.

By default you have two microphones turned ON - “Close” and “Hall”.

Last but not least, the engine has some really useful controls:



NEW – initializes the template – just like the button CLEAR, but applied to all zones .

LOAD/SAVE – you have the possibility to make your own presets and to save them with just a few clicks of the mouse!

HELP – a built-in “help” file (as displayed above)

RESET RR – resets all Round-robins for the samples

INSTRUMENT SNAPSHOTS

In your “Instruments” directory you will find the “Percussion” - blank template of the engine, ready for you to play around with!

You also have some pre-made presets that you can load quickly under “Snapshots”.

- Balkan Band
- Klepalo
- Multiple Chans
- Solo Chans
- Solo Tupan
- Tarambukas 1
- Tarambukas 2

OVERVIEW

CATEGORY: BALKAN BAND

Double Bass
Gypsy Accordion
Gypsy Euphonium
Gypsy Flugelhorn
Gypsy Guitar
Gypsy Trombone 1
Gypsy Trombone 2
Gypsy Trumpet Leg
Gypsy Trumpet
Gypsy Tuba

CATEGORY: ETHNIC CHOIR

*Fully compatible with
Freyja/Wotan/Arva/Rhodope!*
Unique recordings of a vocal quartet
that match the content of Rhodope 2

Quartet: Eh Legato
Quartet: Ah Legato
Quartet: Syllabuilder Patch
(Sustains & Staccatos)

CATEGORY: ETHNIC

Bulgarian Duduk High
Bulgarian Duduk Low
Duduk Alto
Duduk Bass
Duduk Tenor
Gadulka Ens. Leg & Grooves
Gadulka Ens Shorts
Gadulka Solo Leg & Grooves
Gadulka Solo Shorts
Gaida
Gypsy Clarinet
Gypsy Romantic Violin
Gypsy Violin
Gypsy Voice
Kaval 1
Kaval 2
Macedonian Kemane
Tamboura Chords
Tamboura
Zourna

CATEGORY: PADS

Fantasy pad soundscapes
Futuristic pad soundscapes

CATEGORY: PERCUSSION

Solo Tupan

- Beater (norm. + dampened)
- Beater (rimshot)
 - Clack
 - Stick
 - Stick (hit)
- Stick (dampened)

Single Chans (cowbells)

- 11 different types of "chans"

Multiple Chans (cowbells)

- 9 different combinations of chans

Klepalo (monastery wooden block)

- Klepalo – Big (with variations)
- Klepalo – Small (with variations)

Tarambuka (darbuka)

- Brass (Low)
- Brass (High)
- Brass (Side)
- Brass (Flam & Triplet)
 - Clay (Low)
 - Clay (High)
 - Clay (Side)
- Clay (Flam & Triplet)
 - Gypsy (Low)
 - Gypsy (High)
 - Gypsy (Side)
- Gypsy (Stick norm. + dampened)
 - Gypsy (Flam & Triplet)

Balkan Band

- Bass Drum (muted & open)
- Hihat (muted, open – played like *piatti*)
 - Hihat Stick
 - Snare Single hit
 - Snare Double hit
 - Whistling
 - Shouts "Hey"
 - Shouts "Oy"

LICENSE AGREEMENT

When you purchase a product from "Strezov Sampling", you obtain a unique download link for sound samples, loops and/or software from www.strezov-sampling.com. However, we should point out that you ARE NOT obtaining ownership of the sound samples—you are purchasing only a valid license to use our products in your musical compositions—whether or not they are released commercially. You agree to the full *Terms and Conditions* on our site.

CREDITS

Recording engineer: Plamen Penchev
Conceptual Design & Scripting: Alexander Koev
Graphic Design: Lyubomir Iliev
GUI Design: Lyubomir Iliev & Alex Koev
GUI Photography: Vladislav Terziiski

Sample editing: Plamen Penchev, Kiril Georgiev
Sample mapping: Alexander Kostov, Lyubomir Goshev, Simeon Edward, Azad Agassian
QA: Tsvetan Topalov
Pads sound design: Lyubomir Goshev
Marketing: Robin Birner

Beta testing: Jan Haak / Yannick Süß / Abel Vegas / Robin Birner

Contracting by Four For Music Ltd.

Produced by George Strezov